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In the *Lai d'Aristote* (Montaiglon-Raynaud, *Recueil Général des Fabliaux*, v, no. 137):

Au matin, quant tens fu et eure,  
 Sans esveillier autrui se lieve,  
 Quar li levers pas ne li grieve.  
 Si s'est en pure sa chemise  
 Enz el vergier souz la tor mise,  
 En .i. bliaut ynde gouté,  
 Quar la matinée ert d'esté  
 Et li vergiers plains de verdure.  
 Si ne doutoit pas la froidure,  
 Qu'il faisoit chalt et dolz oré.  
 Bien li ot nature enfloré  
 Son cler vis de lis et de rose,  
 N'en toute sa taille n'ot chose  
 Qui par droit estre n'i deüst ;  
 Et si ne cuidiez qu'ele eüst  
 Loïée ne guimpe ne bende.  
 Si l'embellist molt et amende  
 Sa bele tresce longue et blonde ;  
 N'a pas deservi qu'on la tonde  
 La dame qui si biau chief porte ;  
 Par mi le vergier se deporté  
 Cele, qui nature avoit painte,  
 Nuz piez, desloïée, deschainte,  
 Si va escorçant son bliaut,  
 Et va chantant, non mie haut :  
     *Or la voi, la voi, la voi.*  
     *La fontaine i sort serie.*  
     *Or la voi, la voi, m'amie,*  
*Et glaiolai desous l'auoi.*  
     *Or la voi, la voi, la voi,*  
*La bele blonde, a li m'otroi.*

Si com li mestre se demente,  
 La dame en .i. rainssel de mente  
 Fist .i. chapel de maintes flors.  
 Au fere li sovint d'amors ;  
 Si chante au cueuillir les floretes :  
     *Ci me tiennent amorettes ;*  
     *Dras i gaoit meschinete.*  
     *Douce, trop vous aim !*  
     *Ci me tiennent amorettes*  
     *Où je tieng ma main.*

vv. 278 ff.

A beautiful girl, barefoot and lightly clad, walking early on a spring morning in a medieval garden, singing love-songs, gathering flowers and weaving of them a garland for her blond head, all to the destruction of male spectators, is, perhaps, mere conventional situation ; yet source-hunters have sometimes been satisfied with less striking resemblances in style and matter no less obvious.

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# A LATIN-PORTUGUESE PLAY CONCERNING SAINTS VITUS AND MODESTUS.

The Hispanic Society of America has recently acquired a Latin-Portuguese manuscript whose title page reads as follows :

DIALOGO | *Latino Lusitano de S. Vito- | &*  
*Modelto martyres fei = | to em Cochim no Colle = |*  
*gio da Comp. de IESV, | & offerecido ao Illt.mo |*  
*Sôr. Aires de Salda = | nha Viforei da | India*  
*qñdo. | chegou | do R<sup>no</sup> | | Anno de 1600 | .*

The volume is a small quarto, 152 mm. × 198 mm., bound in stamped red Russia leather. The ms. bears on the inside of the front cover a book-plate showing that it once belonged to the famous collection of Thomas Jefferson McKee. It is probably an original ms., and a presentation volume made and bound for the new Viceroy. It shows three distinct hands.

As proven by the water-marks the ms. originally consisted of fifty unnumbered leaves or folios. It now consists of forty-eight, the first and last being absent. The analysis follows :

Fol. 1, Guard leaf, lacking, as proven by the water-mark ; fol. 2, Guard leaf, blank<sup>1</sup> ; fol. 3, recto = title page, as quoted above ; verso = blank ; fol. 4, blank. These are followed by three full signatures of twelve folios each, bearing the same water-mark as the preliminary leaves ; and these in turn are followed by one signature of ten folios, with two water-marks (neither mark like that of all the preceding folios): folios 41-[50] and 43-48 having one water-mark, while folios 42-49, 44-47, and 45-46 have the other. Fols. 5<sup>re</sup> to 48<sup>re</sup> present the text intact ; fol. 48<sup>re</sup> has but five lines of text, while the rest of the leaf is blank ; fol. 49, Guard leaf, blank ; fol. 50, Guard leaf, lacking, as proven by the water-mark. New double guard leaves have been inserted into the front and back of the volume, and in each case one of the folios has been pasted fast to the cover.

<sup>1</sup> At the top of Fol. 2<sup>re</sup>, two lines of writing have been erased. The first line is still partially legible and reads : *Henrietta Klavin* or *Klarin*. The second line is entirely illegible.

As its title indicates, the work is a Latin-Portuguese play concerning the lives of Saints Vitus and Modestus. It was written in the Jesuit College of the capital of the Portuguese province of India, Cochim, on the S. W. coast, and performed, presumably by the students, before Aires de Saldanha, the newly appointed Viceroy, on his arrival from Portugal.

Saldanha was appointed Viceroy in 1600 to succeed the weak Count of Vidigueyra; but he was equally remiss and made no headway against the Dutch. He held office until 1604, when he was succeeded by Alonso de Castro. Portugal lost Cochim to Holland in 1662.

A moment ago I said that Fol. 1 is lacking. It is probable that part of it is still preserved. At the time of inserting the new guard leaves, half of the new folio that was pasted against the inside of the front cover was cut out. In the space thus left we see, likewise pasted against the cover, a leaf that looks as though it might very well be the missing Fol. 1. No such cut was made in the new guard leaf at the back and so I cannot say whether or not the old Fol. 50 is still preserved between it and the back cover. The object of the cut on the front cover was to leave visible a manuscript note which reads:

"This booke was found in the carique St. Valentine taken by Sir Rich. Leveson a yeare before the death of Queen Elizabeth [died 1602]."

Queen Elizabeth died in 1603, so the date 1602 should have referred to the taking of the St. Valentine. The date is written in pencil and is not in the same hand as the rest of the note.

Sir Richard Leveson (1570-1605) was vice-admiral of England. In 1600, with the style of "Admiral of the narrow seas," he commanded a fleet sent towards the Azores to look out for Spanish treasure-ships. Early in 1602 Leveson commanded a powerful fleet which was "to infest the Spanish coast." On June 1, 1602, off the coast of Lisbon, he learned that a large carrack and eleven galleys were in Cezimbra bay, about twenty miles south of Lisbon harbor. Leveson's fleet had been considerably divided up, so that he himself had only five ships left. Nevertheless, when on the morning of June 3rd he found the fleet strongly posted under the guns of the castle,

he entered the bay. The fight lasted from ten o'clock in the morning until five o'clock in the afternoon. Two of the galleys were burned, and the rest, together with the carrack, surrendered. This carrack (the only one in the fleet) is probably the "carique St. Valentine" mentioned in the note on the inside of the front cover.

Theophilo Braga, in his *Hist. do Theatro Portugues*, Porto, 1870, has a chapter devoted to the Jesuit plays (Vol. II, chap. ii, pp. 151-184) *As Tragicomedias nos Collegios Jesuitas*. This play is not mentioned therein. Mrs. Carolina Michaëlis de Vasconcellos, in the *Grundriss* of Gröber, also omits it.

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#### A LETTER FROM ONE MAIDEN OF THE RENAISSANCE TO ANOTHER.<sup>1</sup>

"Maintenant toutes disciplines sont restituées, les langues instaurées, Grecque, sans laquelle c'est honte qu'une personne se die savant, Hebraïque, Caldaïque, Latine . . . . Tout le monde est plein de gens savans, de precepteurs tres doctes, de librairies tres amples, et m'est advis que, ny au temps de Platon, ny de Ciceron, ny de Papi-nian, n'estoit telle commodité d'estude qu'on y voit maintenant. . . . Je voy les brigans, les bourreaux, les aventuriers, les palfreniers de maintenant plus doctes que les docteurs et prescheurs de mon temps.

Que diray-je? Les femmes et les filles ont aspiré à ceste louange et manne celeste de bonne doctrine."<sup>2</sup>

Such are the enthusiastic terms in which Pantagruel praises the changes wrought in France by the Renaissance.

The last sentence of the above extract characterizes in a singularly concise manner one of the most distinctive features of the epoch—the coming to the fore of women, who had previously, with

<sup>1</sup>Camerarius Collection, Royal Library, Munich. My thanks are due to M. Pierre de Nolhac, Director of the Museum of Versailles, for the communication of this letter.

<sup>2</sup>Rabelais, Burgaud-Desmarests and Rathery ed., II, viii.